SOUTHEAST ASIAN MUSIC

Cambodia          Myanmar
Indonesia         Singapore
Laos              Thailand
Malaysia          Vietnam
OBJECTIVES

- Analyze the music of Southeast Asia
- Perform using the music of Southeast Asia
- Analyze examples of Southeast Asian music and describes how the musical elements are used
- Relate Southeast Asian music to the lives of the people
- Explain the distinguishing characteristics of representative Southeast Asian music in relation to history and culture of the area
Cambodia is one of the most beautiful countries in Southeast Asia. It is also known as Kâmpŭchéa. It was the center of the Khmer (Cambodian) kingdom of Angkor, a great empire that dominated Southeast Asia for 600 years. Their music gained a world-wide reputation in the 1960s until the dramatic political problems in Cambodia.
ANGKOR WAT
Art music is highly influenced by ancient forms as well as Hindu forms.

Cambodian court music is roughly similar to that of Java, Indonesia. They feature choruses with large orchestras based on struck keys and gongs.
Cambodian people also absorbed and adopted Indian, Chinese, European, and other cultures to suit their own traditions and tastes that resulted in a distinct Cambodian culture.
The Pinpeat is a Cambodian musical ensemble or an orchestra that usually accompanies ceremonial music of the royal courts and temples. Music is always part of their court dances, masked plays, shadow plays, and religious ceremonies. This group is similar to the Piphat ensemble of Thailand and usually consists of nine or ten instruments.
THE PINPEAT

**SAMPHOR** - a double-headed drum played with hands (membranophone)

**ONEAT** – xylophones (idiophone)

**CHHING** – finger cymbals (idiophone)

**KONGVONG** - gong circles (idiophone)

**SKORTHOM** - two big drums similar to Japanese (membranophone)
Indonesia is an archipelago in Southeast Asia comprising approximately 17,500 islands. With over 238 million people, Indonesia is the world's fourth most populous country and is the fourth biggest nation of the world.
BOROBUDUR
Through interaction with other cultures such as Indian, Arabic, Chinese and European, a wide range of musical styles has been developed. Today the contemporary music of Indonesia is popular not only in the region but also in the neighbouring countries.
There are two basic kinds of Indonesian music scale:

**Slendro** – five (5) *equidistant tones in octave*

**Pelog** – *heptatonic (7) tone scale with semi tone*

Both vocal and instrumental music in Indonesia use slendro and pelog scales.

- Polyphonic stratification kind of melody is a result of hocket/Interlock.
- Interlocking is a common technique used in gong ensembles.

**Irama** – is an Indonesian term for tempo
GAMELAN

The Gamelan or Gamelan orchestra is the most popular form of music in Indonesia. There are many types of Gamelan but the famous Javanese and Balinese Gamelan are the most famous. It contains a variety of instruments such as metallophones, xylophones, kendang and gongs; bamboo flutes, bowed and plucked strings.
Vocal music is used as ornamentation of the Gamelan. It is as important as gamelan.

1. Pesindhen is a female soloist singer who sings with a Gamelan
2. Gerong refers to the unison male chorus that sings with the gamelan
Remember:

Karawitan is the term for every kind of gamelan music in Java.
Gamelan orchestra
- are used to accompany dances, songs, and Wayang Kulit
- are believed to possess supernatural powers
- consider their instruments sacred, therefore stepping over the instrument is a sign of disrespect
- musicians bow before playing the instruments to show respect
<table>
<thead>
<tr>
<th>Javanese Gamelan</th>
<th>Balinese Gamelan</th>
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<tbody>
<tr>
<td>- Used for court music</td>
<td>- Used for sacred music</td>
</tr>
<tr>
<td>- Percussion dominated</td>
<td>- Consist of metallophone and mostly gongs</td>
</tr>
<tr>
<td>- Style of playing gives solemn character</td>
<td>- Sudden change of tempo and dynamics are the basic characteristic.</td>
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<tr>
<td></td>
<td>- Sounds are very bright and brilliant</td>
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<td></td>
<td>- Use of fast and rattling sounds of cymbals makes distinctive characters</td>
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Myanmar

Myanmar was known as Burma until 1989. When the country’s name was officially changed by the military government that took over in 1988. Early civilization in Myanmar dates back to the 1st century with archaeological evidences of the Pyu Kingdoms of Thayekhittaya (Sri Ksetra), Beithano (Visnu), and Hanlin.
SCHWEDAGO
The music of Myanmar (or Burma) has similarities with many other musical traditions in the region, including Chinese music and Thai music, probably because its longest land border is shared with China.
The Hsaing Waing is Myanmar’s traditional folk music ensemble. It is made up mainly of different gongs and drums as well as other instruments depending on the nature of the performance.
Myanmar’s musical instruments are categorized into 2 types, the loud sounding and soft sounding. The loud sounding instruments are performed in open-air ensembles at ceremonies and festivals. Most of the Hsaing Waing instruments belong to the loud sounding category.
Other instruments in the Hsaing Waing are the:

- **hne** (a double reed pipe)
- **pat waing** (a set of 21 drums in a circle)
- **maung hsaing** (larger bronze gongs in a rectangular frame)
- **chauk lon pat** (a set of 8 tuned drums)
- **kyi waing** (small bronze gongs in a circular frame)

Not shown in the picture is the **siand wa** (bell and clapper).
For more formal and classical performances that are performed indoors, the ensemble may be accompanied by the saung gauk the national instrument of (13-string angular harp with soft sound) Myanmar, the pattala (Burmese xylophone), or the piano and violin, both introduced during colonial rule.
Cutch Wood

Hollow Body made of mahogany (Paduk Rosewood)

Silk Strings

Leather cover made of a female deer
Myanmar not only has musical ensembles but also an extensive collection of classical songs called the Mahagita. These songs are divided into different types like the oldest repertoires, royal court music, songs of longing, horses’ dance songs, worship songs for Burmese spirits, and songs of sorrow and music adapted from Ayutthaya and the Mon people. The saung gauk usually accompanies these songs.
MALAYSIA

Malaysia is a constitutional monarchy in Southeast Asia. It is divided into two regions:

1. West Malaysia – also known as Peninsular Malaysia
2. East Malaysia consists of thirteen states and three federal territories. Chinese and Indian cultural influences made their mark when trade began in the country. Trading also increased when immigrants flocked to Malaysia.
PAHANG STATE MOSQUE
The country is multi-ethnic and multi-cultural, which plays a large role in developing their culture. The constitution declares Islam the state religion while protecting freedom of religion.
MULTI-RACIAL GROUPS THAT INFLUENCED MALAYSIA’S MUSIC GENRE:

1. Malay
2. Chinese
3. Indian
4. Iban
5. Dayak
6. Kadazandusun
7. Eurasians
Malaysian music is largely based around percussion instruments. It has multi-cultural influence and is believed to have originated in the Kelantan-Pattani region with a mixture of Indian, Chinese, Thai, and Indonesian influences.
The music of Malaysia may be categorized into two types:

1. Classical and Folk music emerged during the pre-colonial period and still exists in the form of vocal, dance, and theatrical music.

2. Syncretic or Acculturated music developed during the post-Portuguese period (16th century). It contains elements from both local music and foreign elements of Arabian, Persian, Indian, Chinese, and Western musical and theatrical sources.
MALAYSIAN MUSICAL INSTRUMENTS

Musical instruments of Malaysia are greatly associated with their culture and roots. Due to colonization, the stages of development of Malaysian instruments are great. They share some common features with Indian musical instruments. After the colonization of Malaysia by the British, the musical development was influenced by Western music.
Musical ensembles and types of performances in Malaysia:

1. Agung and Kulintang

This is a gong-based musical ensemble commonly used in funerals and weddings in East Malaysia. This type of ensemble is similar to the kulintang of the Philippines, Brunei, and Indonesia.
Agung and Kulintang
2. KERTOK

This is a musical ensemble from the Malay Peninsula that consists of xylophones played swiftly and rhythmically in traditional Malay functions.
KERTOK
3. **Dikir Barat**

This is a type of musical form that is important to Malaysia’s national culture. It is performed by singing in groups and often in a competitive manner usually with percussion instrumental accompaniment or sometimes without instruments at all.
Dikir Barat
4. **Silat Melayu**

This is a form of martial art that is similar to *t’ai chi*. *It originated in the Malay Peninsula since the Christian Era* and is a mixture of martial arts, dance, and music usually accompanied by gongs, drums, and Indian oboes.
Silat Melayu
Cambodia, Indonesia, Myanmar, and Malaysia have instrumental ensembles and vocal music.

Have you noticed that these musical performances are used in different manners in their culture? They have a specific type of music for festivals, religious events, weddings, and funerals.

Do you think the other countries have this too? Do they use instrumental and vocal music for their cultural or religious events?

Let’s keep on reading.
THAILAND

Formerly known as Siam, Thailand is known for being the sole nation in Southeast Asia that has never been ruled by a Western power. It is for this reason that the country is also called “Muang Thai,” which means “Land of the Free.”
AYUTTHAYA RUINS
History and geography indicates that Thai music is a conglomeration of Asian influences. Its musical principles and elements are basically derived from Chinese music, while its musical instruments are inspired from the Indian and Indonesian strings and gong-chimes. The Thais combined and adapted these to their culture and created their own unique music.
Music is theoretically based on the five-tone or seven-tone scale system. It is not only confined to the royal courts but is also used extensively in dance, theatre, and in ceremonies.

Thai folk music consists of simple songs with simple melodic lines. Its main focus in singing is the articulation of the text rather than the style or technique of execution.
Songs of Thailand have inherently poetic lyrics which allow a singer or performer to easily define the melodic lines. It provides the singer the opportunity to improvise song text to suit the given occasion. The interpretation of a singer gives meaning to the sacred and spiritual essence of songs with free rhythm while melodies may either be interpreted or written in the high or low register with long or short durations.
INSTRUMENTAL ENSEMBLES

Piphat - It is a mid-sized orchestra that is performed in either outdoor style with hard mallets or indoor style with padded mallets. This ensemble has different types but the highly ornate one is traditionally associated with funerals and cremation ceremonies. Other versions of the piphat ensemble are used to accompany specific forms of traditional Thai drama such as the large shadow puppet theatre (nang yai) and the khon dance drama.
PIPHAT
**Khrueang Sai**

It is an orchestra that combines some of the percussion and wind instruments of the Piphat with an expanded string section. This group is primarily used for indoor performances and for the accompaniment of stick-puppet theater.
Khrueang Sai
This ensemble is traditionally played by women in the courts of Central Thailand and Cambodia. Because of this, instruments for this ensemble are historically smaller. However, regular-sized instruments are used today. A vocalist performing with the Mahori is usually accompanied by the so sam sai.
Mahori
LAOS

This country is an independent state of Southeast Asia and officially known as Lao People’s Democratic Republic. It is formerly part of the Indochinese Union, also known as French Indochina. Wat Pha That Luang, Vientiane is one of its famous landmarks.
WAT PHA THAT LUANG
The classical music and dance of Laos is highly influenced by India, Cambodia, and Thailand.

Themes are drawn from Hindu mythology, the Buddhist Jatakatales, and local legends.
The royal entourage of Lao kings traditionally included musicians, and a typical orchestra improvised songs with sets of tuned gongs, xylophones, a bamboo flute, and other wind instruments.
THE LAO ORCHESTRA CAN BE DIVIDED INTO TWO CATEGORIES:

1. Sep Nyai - This is similar to the Piphat of Thailand with instruments that are strictly percussive but also integrates the use of an oboe.

2. Sep Noi – This is also known as the Mahori of Thailand. However, it incorporates the use of several Khene which is a large bamboo mouth organ and is the most popular folk music instrument of Laos.
Traditional music, called Mor lam, is largely based around the khene.
VIETNAM

Vietnam is officially known as the Socialist Republic of Vietnam. This country is located on the eastern coast of the Indochinese Peninsula.
THIEN MU
Vietnamese music (nhạc Việt Nam) refers to the ethnic music that originated from the "Kinh" people of Vietnam. This term is also used to address the music of any of the numerous ethnic minorities including the Montagnard, Degar, Tay, Cham, and others.
Although Vietnam is geographically part of Southeast Asia, ten centuries of rule by the Chinese to the north have made the culture much closer to Far East than to its Southeast Asian neighbors. Thus, early music theory was either based upon or adapted to the prevailing Chinese theory, and the majority of instruments used in the royal court were of Chinese origin.
On the other hand, other influences can be seen with the ethnic minorities, such as the Chàm or Montagnard peoples. This is possibly due to interaction with the other countries of Southeast Asia. Vietnamese music shows signs of Indian influences, noticeable in improvisation preludes of chamber music (known as rao in the South and dao in the north) as well as usage of onomatopoeia in drum playing.
TRADITIONAL AND FOLK MUSIC

Vietnamese traditional music can be separated into a few major categories, divided predominantly by the way in which were used in the people's cultural lives.
CATEGORIES OF VIETNAMESE MUSIC:

1. Imperial court music – The most popular of this kind is the Nha nhac that was popularly performed during the Tran Dynasty to the Nguyen Dynasty. This form of classical music is also performed in honour of the gods and scholars in temples. Other classical music falling into this category include the Dai Nhac (“great music”) and the Tieu Nhac (“small music”) which was performed as chamber music for the king.
IMPERIAL COURT MUSIC
FOLK MUSIC

This category is extremely diverse because it includes music performed both indoors and outdoors. Performers of this category are also diverse. They may be professional musicians down to the blind artists in the streets who perform to earn their living. Vietnamese folk music are performed in different occasions depending on its sub-category.
It may be performed in musical theaters, streets, courtship rituals, and ceremonies for invoking spirits. They are sometimes also influenced by Western elements. Some Vietnamese music only makes use of female singers and some have both male and female singers.
FOLK MUSIC
RELIGIOUS AND CEREMONIAL MUSIC

This is music performed in religious rituals or at funerals.
SINGAPORE
The Republic of Singapore is an independent republic in Southeast Asia, comprised of one main island and about 50 small adjacent islands off the southern tip of the Malay Peninsula. About three-fourths of the people of Singapore, known as Singaporeans, are Chinese, but there are significant Malay and Indian minorities.
Singapore’s cultural life reflects its colonization by the British Empire and its diverse population. Being the melting pot of different cultures in Asia, folk music of this country reflects the culture and traditions of specific groups.
The ethnic groups which made a prominent place in the musical world of Singapore have been Chinese, Indian Malays, and Tamils. Other minority Asian ethnic groups which have also made a mark in the folk culture of Singapore are the Cantonese, Hokkien, and Malay Bangwasan.
Through the years, the music industry in Singapore grew having Western-influenced performances by the Singapore Symphony Orchestra as well as ethnic music performances mainly by the Singapore Chinese Orchestra. Other performing groups with Malay and Indian influence are still prevalent until today.
SONGS FROM SOUTHEAST ASIA
Bunung Kakatua
(Bahasa Indonesia)

Burung kakatua
Hinggap di jendela
Nenek sudah tua
Giginya tinggal dua
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Burung kakatua
Giginya tinggal dua
Nenek sudah tua
Hinggap di jendela
Seperti kakatua!
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Burung kakatua
THE COCKATOO
(ENGLISH)

The cockatoo
Sits on the window sill
My grandmother is already old
And she only has two teeth
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Burung kakatua
She only has two teeth left
Grandma is already old
She sits on the window sill
Like the cockatoo!
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Tredung, tredung, tredung tra la la
Burung kakatua
Burung kaka tua

Buru ng ka ka tu a

Hing gap di jen de la

Ne nek su dah tu a Gi gi

nya tin gal du a

Trek

dung trek dung trek dung o la la la trek

dung trek dung trek dung o la la la trek

dung trek dung trek dung o la la la trek

Buru ng ka ka tu a
RASA SAYANG
(MALAY)

Rasa sayang hey!
Rasa sayang sayang hey!
Hey lihat nona jauh
Rasa sayang sayang hey!
Buah cempedak di luar pagar
Ambil galah tolong jolokkan
Saya budak baru belajar
Kalau salah tolong tunjukkan
Pulau pandan jauh ke tengah
Gunung daik bercabang tiga
Hancur badan dikandung tanah
Budi yang baik dikenang juga
   Dua tiga kucing berlari
Mana sama si kucing belang
   Dua tiga boleh ku cari
Mana sama abang seorang
Pisang emas dibawa berlayar
   Masak sebiji di atas peti
Hutang emas boleh dibayar
Hutang budi dibawa mati
I’VE GOT THAT LOVELY FEELING
(LITERAL ENGLISH TRANSLATION)

I’ve got that loving feeling hey!
I’ve got that loving feeling hey!
See that girl in the distance
I’ve got that loving feeling hey!
The cempedak tree is across the fence
Please take a stick and poke it down for me
I’m just a new guy trying to learn
So if I’m wrong then please tell me
Pandan island far in midst
With the three peaked Daik mountain
While the body decomposes in earth
Good deeds remain to be remembered
Two or three cats are running around
With the striped one which can vie
Two or three men woo I may
Which of them with you can vie
Pisang emas brought on a journey
One ripens on a box
If gold is owed, it can be repaid
But if it is gratitude, it is carried to the grave
Rasa Sayang

Ra sa sa yang hey!
Ra sa sa yang hey. Hey li hat no na ja uh Ra sa

Ra sa sa yang hey! Ra sa sa yang hey. Hey li hat no na ja uh Ra sa

Ra sa sa yang hey. Hey li hat no na ja uh Ra sa

Ra sa sa yang hey!
LOI LOI GRATONG

Folk song from Thailand

Wan pen du-an sib song nam kornong tam ta ling, Rao thang tai chai ying sa-nuk kan chingwan loi gra tong.

Loi loi gra-tong, loi loi gra-tong, loi gra-tong kan laew kor chem nong kaew og mar ram wong, Ram wong wan loi gra tong, ramwong wan loi gra-tong Boon ja song hai rao suk jai, boon ja song hai rao suk jai.

Guitar, Clapping and Sticks Ostinati

Guitar (strum)  Clapping  Sticks
Chan Mali Chan

Singaporean Folk Song

Voice

Chan ma-li chan Chan ma-li chan Chan ma-li chan ke-ti-pung pa-yung Chan ma-li chan, Oi! Oi!

Chan ma-li chan, Oi! Oi! Chan ma-li chan ke-ti-pung pa-yung.

Fine


Dim-na-di-a chin-ta ha-ti sa-ya chin-

D.C. al Fine

ta ha-ti sa-ya yang pa-kai ba-ju bi-ru.
Ru Con

Dân ca Nam Bộ

chằm-tha thiết

Gió mưa thu mềm mửa mà con ngủ, nông canh

chạy là năm canh chạy thục dự viên năm Hới chẳng chẳng

ơi hỏi người người ơi em nhỏ tôi chẳng em nhỏ tôi

chẳng. Hãy ninh ninh đi con, hãy ngủ ngủ đi con, con hỏi mà con

hồi, con hỏi con hồi con hỏi con hồi hồi con.